The laws of the Academy directed that the architectural professor should deliver an annual series of lectures, calculated, first, to form the taste of the students; secondly, to instruct them in the architectural laws and principles of different kingdoms; thirdly, to point out the beauties and defects of the most celebrated productions; fourthly, to lead them to an unprejudiced study of the best books on the art; and, fifthly, to encourage a critical examination of architectural structures. These objects were as excellent as they were comprehensive; and, in reference to the first, it should be remembered that the Academy professed only to teach architecture as a fine art. True, it could never be forgotten that architecture was a mathematical and mechanical science, demanding a degree of technical knowledge which must be learnt elsewhere. In the Royal Academy it was associated with painting and with sculpture, and the duty of its professor was to indicate those laws of harmony, of form, and proportion, which constituted the sublime and beautiful of the profession as an art. That department, however, furnished an ample field for a single professor. The elevated qualities he had to inculcate might be difficult of definition; and a right sense of them could be only granted in a higher degree to susceptible and delicately constituted minds. There was at the same time reason to believe that those qualities of taste—those *æsthetics*, as they had been happily termed—were to a great extent capable of definition; and that through precept and example they might be realised and appreciated by understandings less refined. Genius was the gift of nature alone; but, adopting the definition of taste, as a higher degree of wisdom, accompanied by an uncommon sense of fitness and propriety, goodness and beauty, much might be done to impart it by judicious instruction. In the works of nature the greatest beauty was always found united with the greatest wisdom, completeness, strength, and capacity; and this it was which had made the beautiful and the good synonymous. This conviction was therefore the first and most essential step in the search after the theory of the beautiful in architecture, and must lead to its foundation on the sure and solid basis of sound sense and cultivated judgment. These qualities must be the groundwork of every successful architectural design; whilst every work must present peculiar circumstances arising out of the site, materials, and other incidents of the case. The next rule of theory would be the harmony of lines, their contrast, variety, and, above all, proportions; and in this the student would be guided by the analogy of nature's works, in which the laws of beauty are constant and unvaried. By these he would be elevated above any attachment to particular styles, and be taught to look upon the works of nature as the only true source of the beautiful. The term "the Great Architect of the Universe," was by no means an idle phrase, but had an obvious meaning to every observer.

Adverting to the second head of the programme, he might observe that these natural principles were constant also in all countries and schools, and in all periods of history. The aspirations, sentiments, and feelings of men were the same among the earliest sons of Adam as at the present moment; and whilst materials and the manner of converting them into use were ever varying with the discoveries daily made, and the progress of the building art, yet its artistic and æsthetic principles—or theory—had ever remained the same. A thousand years hence, architecture may have become prodigiously powerful, and works may be produced to which the Menai Bridge may be as a trifle; but it might be safely considered that the theory of the art would be the same, and that the principles which governed the Egyptians and the Greeks would be expounded and enforced in the lectures of the future professors of New Zealand or Sierra Leone. National prejudices there ever had been and ever would be. The Greeks regarded as barbarous many forms which the Egyptians considered beautiful; the architects of Normandy condemned our English forefathers; and whilst the French stamp us as almost incapable of design, we seldom attach much excellence to works which we regard as absolutely French in taste. These were modifications arising from local and national circumstances, but the great principles of art were universal, and the true sources of the sublime and beautiful might be traced alike in the works of every age and every land.

This remark led to the third branch of the subject,—the beauties and defects of celebrated buildings. The study of these was indeed the confirmation of theory, and must lead to that knowledge of form and combination which makes the accomplished architect. The importance of this confirmation of theory was admitted by every practical architect. No man invented an order, or a series of mouldings. These he accepts from the greatest and most reputed masters who have preceded him: he stores designs, books, and portfolios, and prides himself, like the lawyer, on his precedents and authorities. Absolute invention he never proposes to himself for a moment; but by an enlarged study of history and examples, he is enabled to detect the petty prejudices of schools, to emancipate himself from the trammels of nationality and fashion, and to regard the works of all times and countries as subject to his use, so far as they may be conformable to strength, convenience, and beauty.

Adverting to the study of books, the lecturer urged upon the students the necessity of a complete familiarity with the theories of the great masters, and especially with the works of Vitruvius. With these materials they would be qualified to enter upon the fifth branch of the subject,—a critical examination of actual structures. In all the fine arts, and especially in architecture, criticism was most essential, because success was only to be obtained by the continual exercise of sound judgment. And this criticism was not that peevish and malicious detraction exhibited by envy and self love, but a real mental effort and exertion, by which the honey might be extracted alike from the daisy and from the lily, though in different degrees. To feel beauty, sense, and wisdom was one thing, but it was another to understand the logic and the grammar of it. In the one case the observer bent to the majesty of truth and grace, perhaps without accounting for the impression; but if its rules and causes were made clear by a habit of candid criticism, the reason was no less convinced than the instinct; and the passing influence became a moral conviction and an intimate persuasion. The cant terms "good," "bad," and others equally unscholarlike and superficial, should be discarded from such criticism, and the student should endeavour to define the grounds of his approval, whether arising from order, fitness, design, material, form, or only from association. He would thus discover the secret of the master's success, and acquire a sound and ready judgment, which would be the consummation of all his studies.

In concluding his lecture Professor Cockerell contended that in his artistic studies the young architect was bound to put implicit faith, or, at all events, a large measure of faith in the works and reputations which are countenanced by the approbation of ages. Though they knew not the positive merit of Callimachus or Vitruvius, of Palladio or Vignola, they were bound in good faith to accept them as authorities. And the same rule would apply to living masters; for they might be sure that the works of a master in high repute might always be studied with advantage. Though probably not perfect, his productions would display some peculiar merit, which they might appropriate to themselves; and no time could be more profitably spent than in the study of them. They were bound to conclude, he would repeat, that the successive approbation of past ages could not be wrong. He had himself found it desirable to introduce features sanctioned by authority, even though he was not entirely persuaded of their sufficiency; and he always found that he had done so with advantage. He would say, therefore, to the architectural student, "Compare the best examples with the passing fashion which disturbs your judgment: emancipate yourself from the rage of fashion, the cant of schools, and the sottishness and rottenness of sectarian prejudices." The important science of sound criticism, unhappily, was now in singular abeyance. Scientific discoveries occupied ingenious minds, and extended the hopes of all mankind to regions yet untrodden. So it would needs be in every age; and it was difficult to withstand the stream of utilitarianism. Architecture must derive gigantic powers from the discoveries of science, but in the meantime the enormities of taste were likely to be most disastrous to the enduring reputation of the age. There was, indeed, a danger of falling into a Babylonian confusion, and doubting altogether the existence of theory; and more than ever, therefore, it behoved all lovers of the art to canvass that theory, and to fix it by every means that could be well and fairly applied to it.

NOTES OF AN ARCHITECT IN SPAIN.*

Calatayud is a Moorish name, and has a Moorish look: its buildings are ruinous and decaying; beaten by the winter's storm, and scaled by the summer sun. There is some of that brick-worked ornament peculiar to Spain here, called "Ajaraca," especially good at the Dominican convent. This town is more attractive to the painter than the architect. We passed hurriedly through Guadalajara, and had only time to see the exterior of the Mendoza's palace. It is of a mixed Arabic and Plateresque character, covered with ornament, in burnt clay and altogether very theatrical and picturesque. The interior is well worth seeing, according to Ford, and the town would repay a short visit. From hence to Madrid we traversed one immense, flat plain, with slight ascents at times. It becomes more and more desolate as you approach the city, and in the distance you see the snow-capped mountains (in July). Madrid lies in a hollow, on this vast table land, and its situation on a large scale resembles somewhat that of Rome; but here the likeness ends; for inside are nothing but broad and clean—'tis true—but most uninteresting streets; no antiquities, no churches, or palaces of any architectural merit. The Prado, a fine public walk or Alameda, with many fountains of mediocre design and execution, but elaborately worked and effective. Here, however, is situated the national picture gallery, rich in treasures of art, such as the wealth and power of a Charles the Fifth could alone amass. The old portion of the city contains nothing more remarkable than a bad population. There are some Churrigueresque† doorways dotted about, much admired by the Madrilenians, but in the vilest Rococo taste: indeed a city less interesting to the architect could hardly be found. About 25 miles from Madrid lies the Escurial, on the spurs of the Guadarrama mountains, immense, massive, and bald: it has more the appearance of a vast prison than of a palace. So many false ideas are held of this celebrated building, that it is worth a short description, and for that reason only. It is formed on the plan of a gridiron, from being dedicated to a local saint (Lorenzo) who so suffered martyrdom: the courts with their strings of building form the bars, the handle forms the royal residence, and four towers at the corners, the feet. Our modern symbolists must surely delight in this, to me, rather *outré* idea: the whole, according to Ford, forms a rectangular parallelogram, 744 feet from north to south, and 580 feet from east to west. This immense mass of work is almost devoid of ornament, and its only really fine feature is the chapel, a Greek cross, of the severest Palladian, by Herrera, the best artist in pure Italian that Spain has produced. It is impressive and noble, but errs on the side of simplicity, the spandrils and dome being plain, flat masonry, nor can I at all agree with the indiscriminate praise lavished on it.

The Royal "Pantheon," or place of sepul-

* See Vol. IX. p. 734.

† Churriguera, Architect, A.D. 1725, a name synonymous with every thing vile in our art: he formed a school, also, and did much harm.

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